

REGENCY FURNITURE AND WORKS OF ART



H. BLAIRMAN & SONS LTD



ESTABLISHED 1884

Regency Furniture and Works of Art



*Sphinx head, designed and carved by James Watt (1736–1819)
English (Birmingham), 1813
Private Collection*

A presentation for TEFAF, Maastricht, 2020

All objects in the catalogue are offered for sale, subject to their remaining unsold
Dimensions are given in centimetres, height × width × depth

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From Thomas Hope to ‘Vogue Regency’ and beyond: the growing appreciation of Regency design during the twentieth century

George IV’s personal taste is richly reflected in the exhibition *George IV Art & Spectacle* at The Queen’s Gallery (15 November 2019–3 May 2020), then moving to The Queen’s Gallery, Palace of Holyrood House (16 October 2020–5 April 2021). This commemoration of the bicentenary of the Prince Regent’s accession to the throne in 1820 and coronation the following year comprises, primarily, English and French furniture and works of art, paintings and sculpture.

Meanwhile, to mark this same anniversary, Blairman’s stand at TEFAF Maastricht (5–15 March 2020) highlights a group of ‘Regency’ furniture and works of art illustrating aspects of the extended period that took its name from the Prince Regent.

As Frances Collard notes, ‘The term ‘Regency’ is often used not only to describe the constitutional position in the nine years between 1811 and 1820 when the Prince of Wales ruled as Prince Regent ... but also the development of architecture and decorative arts at the end of the eighteenth century and beginning of the nineteenth century.’ Margaret Jourdain (1876–1951), in her pioneering work *Regency Furniture 1795–1820* (London, 1934), included the decade and a half before the political establishment of the Regency until the accession of the Prince Regent as George IV. Jourdain’s book, by abruptly ending in 1820, was unable to include the various developments of the period up to 1840, for example work carried out for George IV at Windsor Castle.¹ The chair (fig. 1) is one from a pair acquired for Lotherton Hall, Leeds, through Blairman’s, from the collection of John Aspinall (1926–2000). The chairs, part of a group of



Fig. 1. Chair designed by A.W.N. Pugin (1812–52) and manufactured by Morel & Seddon, 1828, © Leeds Museums and Galleries (Lotherton Hall)/Bridgeman Images



Fig. 2. Table designed by Thomas Hope for his own use, English (London), circa 1802, private collection.

furniture acquired by Philip Blairman from Windsor Castle, had until then been part of a larger set in the private gaming room at the fashionable Clermont Club, Berkeley Square, Mayfair (founded 1762). Jourdain also excluded remarkable Gothic furniture, such as that probably designed by Thomas Rickman (1776–1844) and manufactured by Gillow's (circa 1730–1897) for Scarisbrick Hall during the mid-1820s.²

Although Regency furniture remained largely out of fashion for much of Queen Victoria's reign (1837–1901), by the 1890s the cabinet maker and retailer Edwards and Roberts (founded 1845–?) was making furniture after Regency designs.³ And some of George Walton's (1867–1933) designs for chairs, for example the low-backed 'Brussels' chair designed around 1901, show a debt to furniture dating from the early nineteenth century.⁴ But it was not until a little before a century or so ago that original Regency production began to attract increasing attention. As is frequently the case when there is a revival of interest in neglected or unfashionable periods or style of design, it is the dynamism of individual collectors that drives the resurgence. In the case of furniture and works of art dating from the first decade of the nineteenth century, three individuals, although not alone, stand out: the playwright Edward Knoblock (1874–1945), the architect Sir Albert Richardson (1880–1964) and the architect Gerald Wellesley, 7th Duke of Wellington (1885–1972). All three owned, notably, furniture designed by Thomas Hope (1769–1831) acquired at (or soon after) the famous dispersals from Deepdene in 1917. The table (fig. 2) belonged to Thomas Hope and was sold from Deepdene in 1917; it was subsequently in the collection of Knoblock and later that of the architect Sir James Stirling (1926–92), another noted collector of Regency design.⁵ Considerable credit for the introduction of Regency furniture into interiors can be attributed

to the decorator Ronald Fleming (1896–1968). When, under the heading ‘Vogue Regency’ in *Home Sweet Home*,⁶ Osbert Lancaster (1908–86) warned against ‘will o’ the wisp period accuracy’, he might have been thinking of a Fleming-designed room.⁷ Fleming created ‘Vogue Regency’ interiors in London for Ralph Dutton, 8th Baron Sherborne (1898–1985), while Wellesley and Trenwith Wills (1891–1972) were Dutton’s architects at Hinton Ampner.⁸ One final early collector should be recalled: Wilfrid Evill (1890–1963). When his executrix Honor Frost (1917–2010) offered his ‘Important Collection of Regency Furniture’ for sale at Sotheby’s (12 July 1963, lots 85–115)⁹, she clearly did not part with all of the distinguished pieces offered. Following Frost’s death, some of the pieces from the 1963 sale reappeared at a second Sotheby’s auction (16 June 2011).

The most significant early publication on English furniture from the beginning of the nineteenth century was Margaret Jourdain’s 1934 *Regency Furniture* (mentioned above). The author’s opening chapters set the tone that broadly informed the appreciation of Regency furniture until the 1960s: Greek Revival, Thomas Hope, Egyptian Revival and Chinese taste, but nothing Gothic or Antiquarian.¹⁰ Photographs are drawn from Southill,¹¹ the Royal Collection, Stourhead,¹² Hinton Ampner, Weston Park¹³ and many other private collections, as well as the V&A and a few from the antique dealing trade. Five years later, Henry D. Roberts, *A History of the Royal Pavilion Brighton with an Account of its Original Furniture and Decoration* (London, 1939) is a significant early contribution to our appreciation and understanding of this outstanding Regency confection.¹⁴ In *Regency Antiques* (London, 1953), Brian Reade (1913–89) explored aspects of the Regency period beyond furniture for the grandest interiors; he was also the first to identify George Bullock, who died in 1818. Clifford Musgrave (1904–82), Director of the Pavilion (1939–68), remained more firmly on the ground laid by Jourdain in his *Regency Furniture* (London, 1962). Musgrave cast his net beyond private and public collections for his illustrations, drawing heavily on the antique dealing trade: J.W. Blanchard, Jeremy, Moss Harris, Leonard Knight, and so on. Philip Blairman (d. 1972) and Temple Williams (dates unknown), who had been in partnership between 1939 and 1955 (when the latter set up on his own account), were early dealers in the field of Regency furniture and works of art. After the Royal Pavilion, Musgrave’s *Regency Furniture* drew most heavily on Blairman’s (27 images) and Temple Williams (15 images).¹⁵ Another volume that cannot be overlooked is David Watkin (1941–2018), *Thomas Hope and the Neo-Classical Idea* (London, 1968); the first detailed assessment of this great patron and collector.

It was under Peter Thornton (1925–2007), inspired Keeper of the Department of Furniture and Woodwork, that the V&A led the way in developing the understanding of Regency that prevails today. Thornton’s department included Clive Wainwright (1942–99), Simon Jervis and Frances Collard. Wainwright in particular brought early nineteenth-century antiquarianism, as epitomised by Sir Walter Scott (1771–1832), the creator of Abbotsford, firmly into the fold.¹⁶ The present catalogue follows the now widely acknowledged longer view of the Regency period.¹⁷

On the occasion of Blairman’s centenary, the firm published *Ackermann’s Regency Furniture & Interiors* (Ramsbury, 1984) and in 1988 joined forces with the National Museums and Galleries on Merseyside to mount a two-venue exhibition on the cabinet-maker and sculptor George Bullock (?–1818), with an accompanying catalogue.¹⁸ (fig. 3). Since 1988, Bullock discoveries have continued to be made¹⁹ (fig. 4).

During the 1920s and 1930s, Philip Blairman pursued Regency design, doubtless inspired by the example of those early collectors mentioned above. At a period when popular taste still favoured the eighteenth century, Blairman was treading a new path. Furniture and works of art that passed through the firm’s hands over the ensuing decades ended up in private and



Fig. 3. Chair designed by George Bullock 'intended for a book-room in a mansion built in the seventeenth century', from Rudolph Ackermann, Repository of Arts, September 1817



Fig. 4. Table designed and manufactured by George Bullock, English (London), circa 1815, private collection



Fig. 5. One from a set of four Chinoiserie stands (detail), English (London), first quarter of nineteenth century, Royal Pavilion, Brighton

public collections. Examples include half the Thomas Hope Egyptian Room suite, acquired by Blairman's in 1954 from J.W. Blanchard and purchased by the 2nd Lord Faringdon; the three pieces remain at Buscot Park (National Trust).²⁰ Under Clifford Musgrave, Brighton Pavilion collected Regency furniture in general and sometimes good substitutes for lost pieces, such as the pagoda stands acquired from Blairman's in 1965 (fig. 5);²¹ later focus has been on repatriating original furnishings. The table (fig. 6) by Louis C. Le Gaigneur (*fl. circa 1814–circa 1821*), perhaps the one originally in the North Drawing Room at the Royal Pavilion, was acquired from Blairman's in 1986.²²

While under the direction of George Levy (1927–96), Blairman's continued to place Regency furniture in private and public collections: the V&A, Temple Newsam and Lotherton Hall, Birmingham Museums and Art Gallery, the Walker Art Gallery, Liverpool; the Metropolitan Museum of Art, New York; the Huntington Art Gallery, San Marino, where Robert Wark (1924–2007) created a Regency room; the Art Institute of Chicago; the Nelson-Atkins Museum of Art, Kansas City; the Museum of Fine Arts, San Francisco; the Art Galley of South Australia, Adelaide; the National Gallery of Victoria, Melbourne, and many more. Collectors of Regency furniture (or those for whom the Regency period has been one of several overlapping interests) have straddled the third and fourth generations at Blairman's. Discretion precludes naming all but a few.

Lenygon & Morant, (founded around 1904), by then under the direction of Oswin Bateman-Brown (1905–78), produced this 'Vogue Regency' design (fig. 7) for customers of Blairman's during the 1950s.²³



Fig. 6. Writing table by Louis C. Le Gaigneur, English (London), circa 1815, Royal Pavilion, Brighton

Sir James Stirling was as determined and independent a collector as he was an architect. He and his family lived in Belsize Park with a diverse collection (fig. 8), including notable works designed by Thomas Hope,²⁴ George Smith (*circa* 1786–1826) (fig. 9) and George Bullock.²⁵ The pair of Vulliamy candelabra (no. 7) is also from his collection. On Hope chairs, Stirling wrote perceptively ‘they are extreme, outrageous, over the top, eccentric, and much more gutsy than anything French Empire. There’s absolutely no feeling of restraint or lack of confidence...’²⁶ Stirling ‘used to drive his big black BMW into Mount Street, put two wheels on the pavement and cross the road to our shop. He made pretty instant decisions ... [he] either liked something, or didn’t like it. There were some strange criteria. Tables that he bought for the office had to have wooden tops ... he used to put his hands on things and shake them, and if they were shaky, that wasn’t any good either...’²⁷

A neo-classical stand with yellow marbling and carved legs resembling bronze, by Edward Wyatt (1757–1833) for the 4th Earl Poulet (1756–1819) of Hinton House, Somerset,²⁸ is part of the collection currently being installed by Francesca and Massimo Valsecchi at Palazzo Butera, Palermo. This wide-ranging assemblage includes outstanding examples of Regency design (some currently on loan at the Fitzwilliam Museum, Cambridge).

A familiar figure around the art market over the past four decades, Horace ‘Woody’ Brock has a particular admiration for Regency design and manufacture. It was his generosity, initially working with curator Tracey Albainy (1962–2007), that led to the creation of a distinguished dedicated Regency Gallery at the Museum of Fine Arts, Boston. The design (fig. 10) is one of an early series of suggestions created by Blairman’s for the collector to discuss with the museum. The Brock collection includes not only work by many long-admired designers and makers,

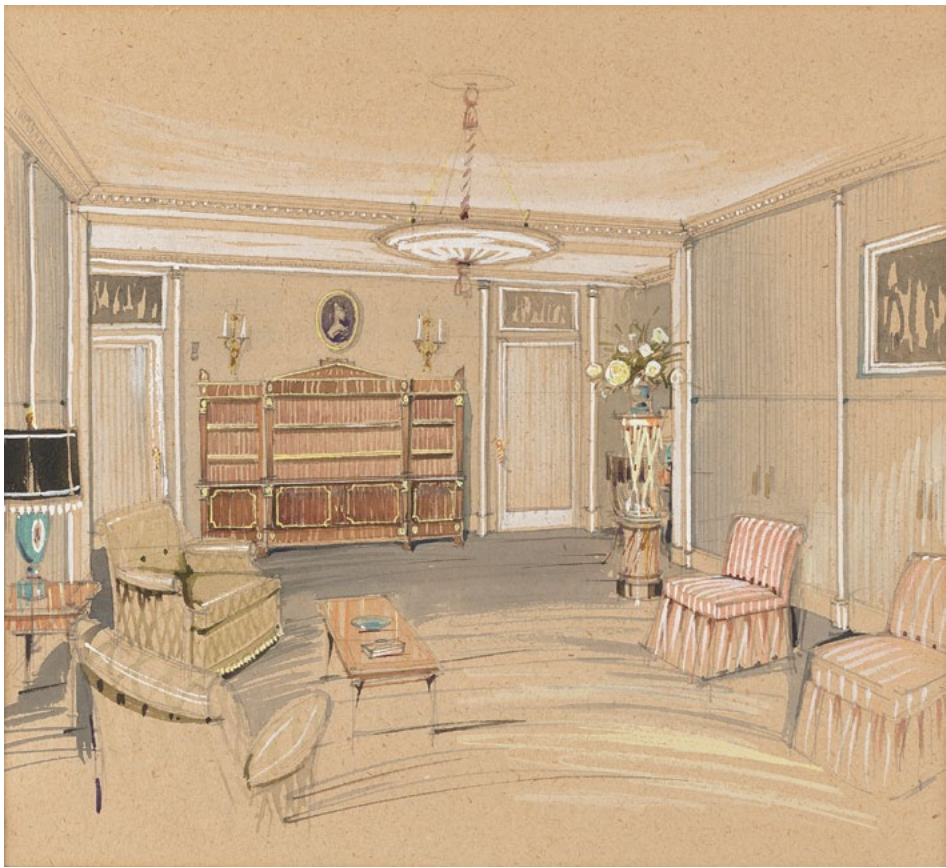


Fig. 7. Anonymous, *Design for a Drawing Room*, English (London), 1950s, H. Blairman & Sons archive



Fig. 8. Philip Smithies, *The Middle Floor*, 1999, private collection



Fig. 9. *Chair after a design by George Smith, detail, English (London), circa 1808, private collection*



Fig. 10. *Martin Levy, Proposal for a Regency Gallery at the Museum of Fine Arts, Boston, English (London), 9 October 2004, H. Blairman & Sons archive*



Fig. 11. Cup and saucer 'des Indes', French (Sèvres), circa 1780, the mounts marked for James Aldridge, London, 1827/28, Art Institute of Chicago



Fig. 12. Tripod pedestal from the collection of William Beckford at Lansdown Tower. English (London), circa 1827–4, Beckford Tower Trust

including Benjamin Vulliamy (1747–1811) and his son Benjamin Lewis Vulliamy (1780–1854), John McLean & Son (*fl.* 1770–1825),²⁹ Thomas Hope and George and William Bullock (*circa* 1773–1849), but also a range of anonymous pieces reflecting an admiration for the fine craftsmanship and design demanded by elite and sophisticated patrons.³⁰

Despite a vast literature for the patron and collector William Beckford (1760–1844), his furniture and works of art remained a notable lacuna in early publications on the Regency period.³¹ Although there had been scholarly articles and small exhibitions on Beckford's furniture and works of art,³² it was the Bard Graduate Center exhibition *William Beckford: An Eye for the Magnificent* (2001) that arguably brought Beckford's collections to wider attention.³³ Equally, Blairman's does not appear to have handled anything from Fonthill Abbey, Lansdown Crescent or Lansdown Tower until much before the 1980s. Blairman's has since had through its hands a range of porcelain and silver-gilt mounted porcelain objects that once formed part of Beckford's collection (fig. 11)³⁴, as well as furniture for Lansdown Crescent and Lansdown Tower (fig. 12);³⁵ some is also included here (nos. 4, 5, 13, 14 and 15).

Even now, after decades of publications and exhibitions, discoveries remain to be made – for example, the small Thomas Hope stool (no. 2), which is published here for the first time.³⁶ This catalogue concentrates consciously on elite patronage and pioneering designers, arguably Blairman's stock-in-trade. Some hundred or so years after the firm first began handling 'Regency' furniture and works of art, it is with pleasure that it presents this small group reflecting a passion that has engaged three generations of the firm, now based in Queen Anne's Gate, London.

Martin P. Levy, FSA
London, January 2020

Notes

¹ Frances Collard, *Regency Furniture*, Woodbridge, 1985, p. 11. For the Royal Pavilion, see, for example, John Morley, *Making of the Royal Pavilion, Brighton: Designs and Drawings*, London, 1984 and Jessica Rutherford, *The Royal Pavilion: The Palace of George IV*, Brighton, 1995. For work carried out at Windsor Castle for George IV see Hugh Roberts, *For the King's Pleasure: The Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London 2001.

² See H. Blairman & Sons, *Furniture and Works of Art* (2011), no. 3 for a pair of armchairs from the same commission.

³ See, for example, a chair after a design by Thomas Hope, V&A, W.29–1976 and a side table, V&A, W.29:1–1964.

⁴ See Karen Moon, *George Walton Designer and Architect*, Oxford, 1993, fig. 172.

⁵ See David Watkin and Philip Hewat-Jaboor (eds), *Thomas Hope Regency Designer*, New Haven and London, 2008, no. 92. During restoration in 2016 a chalk number '997' was noted. This is the lot number from *The Final Portion of the Hope Heirlooms. The Deepdene, Dorking, Surrey*, Messrs. Humbert & Flint, 12th to 19th September 1917: 'A3ft. 8in. circular mahogany centre table, on triangular pillar with bronzed mouldings and claw feet, the top richly inlaid with brass, rosewood and ebony'. The table, now in a private collection, was acquired from Blairman's in 2015.

⁶ London, 1939, p. 74.

⁷ See Alan Powers, 'Ronald Fleming and Vogue Regency' *Decorative Arts Society Journal Nineteen* (1995), pp. 51–58. Fleming himself owned a masterpiece from the Regency period, the pier table from Thomas Hope's Flaxman Room at Duchess Street, and it was subsequently owned by Arthur Boys, who lent it to the Regency Exhibition at Brighton Pavilion in 1946, and then by Philip and Celia Blairman. The table later formed part of the memorable full-scale reconstruction of the Flaxman Room at Duchess Street in the great Council Of Europe 'Age of Neo-Classicism' exhibition mounted at the V&A 1972; part of the project driven by Desmond FitzGerald (1937–2011). The museum later purchased the table from the Blairman family, with a contribution from Wendy Levy in memory of her father (W.19:1, 2–1976).

⁸ Christopher Hussey, 'Hinton Ampner House, Hampshire – The Home of Mr. Ralph Dutton', *Country Life*, 10 June 1965, pp. 1424–28.

- ⁹ The auction included furniture in the manner of Thomas Hope and George Smith, as well as a marble topped table by George Bullock (incorrectly attributed to Louis Le Gaigneur).
- ¹⁰ By the time of Ralph Fastnedge's fourth, enlarged revision of Jourdain, a chapter on Gothic had been added and the dateline extended to around 1830; see *Regency Furniture*, London, 1965, p. 11 (Foreword).
- ¹¹ See S. Whitbread, A.E. Richardson, F.J.B. Watson, *et al.*, *Southill A Regency House*, London, 1951.
- ¹² Judith Goodison, 'Thomas Chippendale the Younger at Stourhead', *Furniture History*, XLI (2005), pp. 57–116.
- ¹³ Phillis Rogers, 'A Regency Interior: The Remodelling of Weston Park', *Furniture History*, XXIII (1987), pp. 11–34.
- ¹⁴ In 1850, Brighton Town Commissioners acquired the Royal Pavilion and its estate for £53,000.
- ¹⁵ In 1985, Collard (see n. 1) used 28 images from the Blairman's archive and 23 from Temple Williams.
- ¹⁶ See Clive Wainwright, *The Romantic Interior*, New Haven and London, 1989, ch. 6.
- ¹⁷ For an overview of 'London's Regency heyday' (Gavin Stamp, review, *Times Literary Supplement*, 18 September 1992). See Celina Fox, ed., *London – World City 1800–1840*, New Haven and London, 1992. Simon Jervis and Clive Wainwright were amongst the contributors to this widely praised exhibition catalogue.
- ¹⁸ Clive Wainwright, Lucy Wood, Timothy Stevens and Martin Levy, *George Bullock: Cabinet-Maker*, London, 1988.
- ¹⁹ See, for example, Martin Levy, 'A Royal Visit to George Bullock's Workshop, 1814', *Furniture History Society Newsletter* 211, August 2018.
- ²⁰ Watkin & Hewat-Jaboor, nos. 76 and 77. The second half of the suite was acquired in 1984 by the Powerhouse Museum, Sydney (*loc. cit.*, under no. 77, n. 7).
- ²¹ See Helena Hayward 'Chinese Regency and the provenance of four pagoda stands', *Connoisseur*, June 1965, pp. 105–06.
- ²² See Martin Levy, 'Sincerest Form of Flattery', *Country Life*, 15 June 1989, pp. 178–81, figs 4 and 5.
- ²³ Patricia and Martin Levy presented seven other designs from this group to the V&A in 2009 (E.535–41–2009).
- ²⁴ A Thomas Hope side chair formerly belonging to the Stirling family was acquired from Blairman's by the Art Institute of Chicago; H. Blairman & Sons Ltd, *Furniture and Works of Art* (2009), no. 3 and an armchair from the same collection by the Museum of Fine Arts, San Francisco; H. Blairman & Sons Ltd, *Furniture and Works of Art* (2016), final page.
- ²⁵ See, as examples, *George Bullock: Cabinet-Maker*, nos 38, 44, 46 and 52. And see also, H. Blairman & Sons, *Furniture and Works of Art* (2016), nos 2–5, and Hope chair on the final page (now in the collection of the Museum of Fine Arts, San Francisco).
- ²⁶ Mark Girouard, *Big Jim: The Life and Work of James Stirling*, London, 1988, p. 198.
- ²⁷ *Ibid.*, pp. 266–67, quoting the present writer.
- ²⁸ Sold Sotheby's (London), 1 November 1968, lot 93, bt. Alfred Cook; Richard Milhender, Boston; Blairman's to the present owners. See John Martin Robinson, 'Carver to the Prince Regent: Edward Wyatt (1757–1833)', *Country Life*, 25 October 1979, pp. 1004–06, fig. 1.
- ²⁹ Simon Redburn, 'John McLean and Son', *Furniture History* XIV (1978), pp. 31–37.
- ³⁰ See Horace Wood Brock, Martin Levy and Clifford Ackley. *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection*, exhibition catalogue, Boston, 2009. See also, Carlton Hobbs, *"Inspired by Antiquity": Classical Influences on 18th and 19th Century Furniture and Works of Art*, exhibition catalogue, New York, 2010, nos 1–7, Thomas Hope furniture from the collection of Philip Hewat-Jaboor. Nos 1 and 2 were acquired by Horace W. Brock and are now part of his gift to the M.F.A., Boston.

³¹ Clifford Musgrave, *Regency Furniture*, London, 1961, p. 30 only mentions Beckford in connection with Dominique Daguerre supplying French furniture to English visitors to Paris.

³² For example, Francis Watson, 'Beckford, Mme Pompadour, the duc de Bouillon & the taste for Japanese Lacquer in Eighteenth-Century France', *gazette des Beaux-Arts*, February 1963, pp. 101–127; Clive Wainwright, 'William Beckford's Furniture', *Connoisseur*, April 1976, pp. 290–97 and Michael Snodin and Malcom Baker, 'William Beckford's Silver', I & II, *Burlington Magazine*, November 1980, pp. 734–48 and December 1980, pp. 820–34. For a bibliography of Beckford's collection, see Derek Ostergard, ed., *William Beckford: An Eye for the Magnificent*, New Haven and London, 2002, p. 443.

³³ *Ibid.* Wainwright's earlier *The Romantic Interior* (ch. 5) was devoted to Fonthill Abbey.

³⁴ H. Blairman & Sons, *Furniture and Works of Art* (2010), no. 7.

³⁵ H. Blairman & Sons, *Furniture and Works of Art* (2007), no. 7.

³⁶ Another recent Hope discovery is a chandelier hanging in plain sight in a bank lobby; see Martin Levy, 'A recently Identified Thomas Hope Chandelier in New Orleans', *Furniture History*, LI, 2015.

GEORGE IV

**Designed and manufactured by Rundell, Bridge & Rundell
(partnership 1804–1834)**

Ormolu

36.5 cm high

English (London), 1821

MARKED:

‘RUNDELL BRIDGE ET RUNDELL AURIFICES REGIS LONDINI’, on the back of the bust (see below) and inscribed ‘GEORGIUS IV D.G. BRITT. REX PATER PATRIAE’, on the front of the pedestal (see below). The Royal Coat of Arms sits under the bust, on the front of the pedestal.

PROVENANCE:

[...]; London art market, 2017

The draped bust of George IV was probably modelled after a marble by Francis Chantrey (1781–1841), who also designed independently for Rundell, Bridge & Rundell.

Amongst other ormolu representations of George IV by Rundell, Bridge & Rundell are identical busts on pedestals, dated 1821, for example one at the Royal Pavilion, Brighton and another sold Christie’s (Paris), 7 March 2017, lot 117. A bust, on a shorter pedestal, was sold Christie’s (London), 5 December 1995, lot 60.

There is a large equestrian group (private collection), as well as a standing figure on pedestal, dated 1822, formerly in the collection of George IV’s mistress Elizabeth, Marchioness of Conyngham (1768–1860), sold Christie’s (London), 19 November 1992, lot 114.





A bust, on a gothic pedestal that might tentatively be associated with A.W.N. Pugin (1812–52), is in the collection of the Museum of Fine Arts, Boston (see below); see H. Blairman & Sons, *Furniture and Works of Art* (2001), no. 3.



STOOL

After a design published by Thomas Hope
(1769–1831)

Mahogany, with later upholstery
40.5 × 40.5 × 40.5 cm
English (London), early nineteenth century

PROVENANCE:

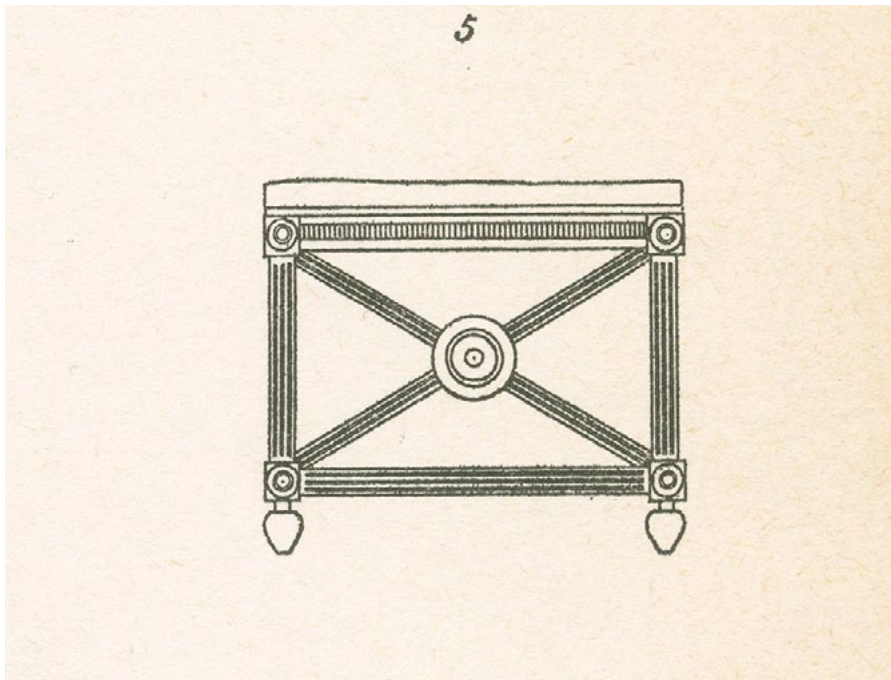
[...]; London art market, 2019

LITERATURE:

Thomas Hope, *Household Furniture*, London, 1807, pl. XII, no. 5

It has not been possible to establish provenance before the present stool, the only one of its type recorded to date, was acquired in late 2019 through the trade. However, its closeness to the published design and the quality of the execution at least allow for the possibility that it once formed part of Hope's interiors at Duchess Street.

The design of the stool forms a perfect cube.





CABINET ON STAND

Possibly designed and manufactured by George Oakley
(active *circa* 1782–1820s, or later)

Ebony, ebonized mahogany and fruitwood, parcel-gilt, with Japanese lacquer, partly japanned and with papier-mâché borders; embellished with ormolu mounts and with black marble top
 143.5 × 90 × 40.4 cm

English (London), *circa* 1810

PROVENANCE:

Probably Thomas, 2nd Marquess of Bath (1765–1837), Longleat, Wiltshire, and by descent; Christie's, 13 June 2002, lot 326, bt H. Blairman & Sons; private collection

The association of this piece with Oakley, although not conclusive, is made on three grounds. First, he was known to have supplied furniture for Longleat (see Christie's, *Furniture, Silver and Porcelain from Longleat*, 13 June 2002, lot 361). Secondly, the diminutive scale and idiosyncratic proportions of the cabinet seem characteristic of work associated with his workshop; see, for example, H. Blairman & Sons, *Furniture and Works of Art* (1995), no. 4). Lastly, the bold brass inlay and borders are also familiar features on Oakley's documented *oeuvre*.

The fashion for Asian lacquer in the West has its origins in the seventeenth century; for instance, there are many examples of lacquer cabinets with English carved and silvered or gilded stands and crestings. In eighteenth-century France, under the influence of the *marchands-merciers*, Asian lacquer was re-used to veneer commodes, cabinets and tables. In early nineteenth-century England this exotic, francophile taste had great appeal to the Prince Regent (later George IV) and his circle.

The ambition of the present cabinet, with its embellished seventeenth-century Japanese lacquer, gilt-bronze mounts and extravagant S-scroll base, exceeds that of many contemporary pieces. For example, the marble-topped cabinets altered in 1810 by Nicholas Morel for the Prince Regent, with gilt-bronze feet by the Vulliamys, do not much disguise their original form; see Geoffrey de Bellaigue, 'George IV: his Approach to Furniture', *Furniture History*, XXI (1985), pp. 203–10, figs 4–7. Other modest adaptations in the Royal Collection include cabinet stands dated around 1810 and 1828 respectively; see Hugh Roberts, *For the King's Pleasure: the Furnishing and Decoration of George IV's Apartments at Windsor Castle*, London, 2001, figs 317 and 318.



BOOKCASE

**Designed by William Beckford (1760–1844) and Henry Goodridge
(1797–1864)
The manufacture attributed to Robert Hume Snr**

Oak, parcel-gilt
224 × 92.5 × 40.6 cm
English (London), *circa* 1824

PROVENANCE:

William Beckford; Messrs English & Son, 20, Lansdown Crescent, Bath, 24 July 1848, and 8 following days, day 6, lot 99; [...]; with David Bedale

Bet McLeod has identified several letters from the cabinet-maker Robert Hume (the dates of whose partnership with his son, also Robert, are uncertain) relating to the manufacture of bookcases. For example, on 16 September 1824 he wrote: 'For the 2 Oak bookcases we have all the mouldings prepared ... if you will be pleased to decide the width ... and depth I will put them in hand immediately' (Bodleian Library, MS Beckford, c. 22, f. 52). On 20 November 1824 Hume wrote: 'The 4 Bookshelves for the gallery will be finished next week and by Xmas the two bookcases.' (Bodleian Library, MS Beckford, c. 22, f. 53).

Beckford moved to Lansdown Crescent following the 1822 sale at Fonthill Abbey; see Sidney Blackmore, 'The Bath Years: 1822–44' in Derek Ostergard (ed.), *William Beckford 1760–1844: An Eye for the Magnificent*, New Haven & London, 2002, pp. 263–77.

The bookcase, sold from the Back Parlour, would seem to be one from the 'pair of Riga oak bookcases, of elegant design, 3 feet wide and 7 feet 4 high, enclosed by single doors, in the upper parts of which are plates of glass, the lower parts panelled, with Latimer cross and cinquefoil ornaments, and carved cornice'. The use of oak set off with gilt mouldings is a frequent feature on Beckford's furniture from the post-Fonthill Abbey period; see, for example, H. Blairman & Sons, *Furniture & Works of Art*, 2003 (no. 6), 2004 (no. 5) and 2007 (no. 7).

As with so much of Beckford's specially commissioned furniture, the principal decoration comprises reminders of his heraldic emblems, in the form of the Latimer Cross and cinquefoils (*here restored*). A wider bookcase from Lansdown Crescent is in a private collection; see Ostergard, *op. cit.*, fig. 15–6.



*MOUNTED BOWL***Mounts with mark of John Robins
(fl. 1771–1831)**

Porcelain, mounted with silver-gilt

11.5 cm (diameter)

Chinese, eighteenth century (the porcelain)

English (London), 1811–12 (the mounts)

PROVENANCE:

William Beckford (1760–1844); thence by descent to his daughter Susanna Euphemia, Duchess of Hamilton (1786–1859); thence by descent to her grandson William, 12th Duke of Hamilton; Christie's, Hamilton Palace Sale, 20 June 1882, lot 242, bt Christopher Becket Denison (1825–84); Christie's, 11 June 1885, lot 588, bt Kidson for William James (1854–1912), and by descent to the Edward James Foundation; Christopher Gibbs (1938–2018) and sold by his executors, Christie's, 4 July 2019, lot 134

MARKED:

Hallmarks for John Robins (inside rim) and seal mark, paper labels 'VJB' and 'OP.M' (under base) (see below)



LITERATURE:

Michael Snodin and Malcolm Baker, 'William Beckford Silver', parts 1 and 2, *The Burlington Magazine*, November 1980, pp. 734–48 and December 1980, pp. 820–34

Derek Ostergard, ed., *William Beckford: An Eye for the Magnificent*, New Haven & London, 2001, p. 323, no. 37

As Christopher Hartop notes (Ostergard, *loc. cit.*), this bowl 'is the earliest known of a series of sugar basins and cream jugs, belonging to Beckford, created by applying silver-gilt mounts to Asian porcelain'. The *famille noire* decoration, perfected in China during the second quarter of the eighteenth century, is exceptionally fine when compared with most of the more commonplace porcelain used on the rest of this series of mounted objects.

Beckford himself, in conjunction with Gregorio Franchi (1769/70–1828), conceived the mounts. The heavy foot rim is necessary to support the weight of the unique silver-gilt interior to the bowl. The bowl is marked with Beckford's coat of arms surrounded by martlets, one of Beckford's heraldic badges.

A Japanese silver-gilt mounted porcelain bowl and cover, with the same historic provenance, was with Blairman's in 2016: <https://blairman.co.uk/stock/covered-bowl/>.



CLOCK

**Designed and manufactured by Benjamin Lewis Vulliamy
(1780–1854)**

Black marble, ormolu and bronze

33.5 × 23 × 12.5 cm

English (London), 1808

PROVENANCE:

Dr Henry Vaughan (1766–1844), purchased from Vulliamy in 1808; [...]; Christie's South Kensington, 26 October 1990, lot 67, bt Blairman; Sarofim Collection, 1990–95; sold Christie's (London), 16 November 1995, lot 108, bt Ian Craft; sold Sotheby's (London), 14 July 2010, lot 182, bt Blairman; Horace W. Brock

MARKED:

'Vulliamy / London / No. 432' (on the back of the dial); the pendulum also numbered '432'

LITERATURE:

Egyptomania: l'Egypte dans l'art occidental, 1730–1930, exhibition catalogue, Paris, 1994, no.145, pp.246–7 (for an identical clock in the collection of the Victoria and Albert Museum, sold by Vulliamy to Princess Mary on 5 June 1812 for 50 guineas (M.119:1 to 3–1966))

John Hawkins has identified Dr Vaughan as Sir Henry Halford, physician to George III, George IV, William IV and the young Queen Victoria. Vaughan, who changed his name when he was made a baronet in 1809, was also the recipient of the jewel-encrusted bust of George IV in the collection of the Museum of Fine Arts, Boston (see under cat. no. 1).

Roger Smith has identified the present clock in the earlier of Benjamin Lewis Vulliamy's two surviving Clock Books, which has 467 entries; the British Horological Institute owns both books. The entry describes the same model as 414 (delivered in December 1807, untraced) and 438 (delivered in February 1808, now V&A, M.119:1 to 3–1966).



PAIR OF CANDELABRA

**Designed and manufactured by Benjamin Vulliamy (1747–1811),
or his son Benjamin Lewis Vulliamy (1780–1854)**

Ormolu and black slate

61 cm (high)

English (London), *circa* 1810–11

PROVENANCE:

Probably Colonel Duckett, 1821; [...]; with Delomosne, 1968 (as Rundell, Bridge & Rundell); Sir James Stirling (1926–93), and by descent; with H. Blairman & Sons, 2016; Horace W. Brock

LITERATURE:

Robin Simon, 'British art and Europe', *Apollo*, June 1993, p. 360, fig. VIII

H. Blairman & Sons, *Furniture and Works of Art* (2016), no. 3

EXHIBITED:

Antique Dealers' Fair, Grosvenor House (loan exhibition), 1993 (as Vulliamy)

National Trust for Scotland, 2000–15

Roger Smith is certain that these Piranesi-inspired candelabra are the two 'Tall antique candelabra with little eagles 3 lights', begun in about 1810–11 but not sold until 1821, recorded in the index for the Vulliamy Ornament Book 1809–15 (National Archives, C104/57). These are the only candelabra in the documents that mention the small eagles in the top tier of the pillar. The candle arms and nozzles are a familiar pattern on Vulliamy candelabra, as are the bases with bucrania and swags of fruit. It is possible that the buyer in 1821 was George Duckett (1777–1858) of Upper Grosvenor Street, London.

For other candelabra by Vulliamy, see John Harris, Geoffrey de Bellaigue and Oliver Millar, *Buckingham Palace*, 1968, p. 156 ('Weeping Women' and 'Atlas') and p. 157 ('Tripod'). Other 'Atlas' candelabra include pairs at The Huntington Museum, San Marino (82.1) and the Museum of Fine Arts, Boston (see Brock, Levy and Ackley, *Splendor and Elegance*, exhibition catalogue, Boston, 2009, no. 68).

In 1774, Luigi Valadier (1726–85) supplied a pair of comparably conceived porphyry and gilt-bronze candelabra for the Palazzo Borghese, Rome; these are now in the collection of the Metropolitan Museum of Art (1994.14.1,2).





DOOR FRAME

**Designed and manufactured by George Bullock
([?]–1818)**

Oak, inlaid with holly
302.4 × 182.8 × 25.4 cm
English (London), *circa* 1815

PROVENANCE:

[...]; with Graham Wells; H. Blairman & Sons; private collection

The overall form of this door frame is a more modest variant of the doorway to George Bullock's 'Grecian Rooms' (see below, left), presumably at Tenterden Street; see Wainwright, *et al.*, *George Bullock: Cabinet-Maker*, London, 1988, fig. 2.

A similar marble doorway (see below, right) was at the 5th Earl Cowper's (1778–1837) Panshanger (begun 1806, demolished), where Bullock's regular collaborator William Atkinson (1773–1839) was the architect.





‘TRAY-SHAPED INKSTAND’

Designed and manufactured by George Bullock
(?-1818)

Rosewood and brass, with glass

4.5 × 35 × 23 cm

English (London), *circa* 1815

PROVENANCE:

[...]; H. Blairman & Sons; private collection

LITERATURE:

Wainwright, *et al.*, *George Bullock: Cabinet-Maker*, London, 1988, no. 24 (for a discussion of ‘tray-shaped inkstands’)

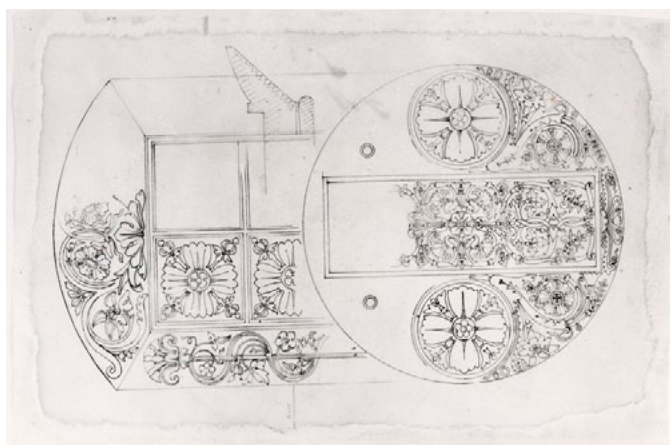
There are four designs in the ‘Tracings by Thomas Wilkinson from the Designs of the late Mr George Bullock 1820’, known as the *Wilkinson Tracings* (City Museums and Art Gallery, Birmingham (M.3.74), pp. 123 (see below), 241, 242b and 249.

The auction of *The Whole of the Finished Stock of ... Mr George Bullock, Dec.*, Christie’s, 2–5 May 1819 included, amongst its 360 lots, 14 inkstands. There was a variety of forms: circular; a pair with ‘folding tops’; one supported on sphinxes, and seven described as ‘tray-shaped’, five of which had bottles (inkwells) and five had ormolu handles.

Amongst the surviving circular inkstands, in a red turtle shell and brass, are examples in the collections of the Nelson-Atkins Museum of Art, Kansas City and the Museum of Fine Arts, Boston. The tray-shaped inkstand (*George Bullock: Cabinet-Maker*, no. 24), executed in ebony and ivory, with ormolu handles, is in the collection of the Walker Art Gallery, Liverpool.

Tray-shaped inkstands, corresponding with the present example, survive in several private collections, in a variety of materials and in *première partie* and *contre partie* (as here). Examples include ones on ebony, rosewood, turtle shell and oak grounds.

All known examples of the present model are constructed in the same way, with three parallel fillets at each corner, holding the sides in place, and leather under the bases.





PAIR OF CHIMNEY ORNAMENTS
Manufactured by Burton & Co.

Gilt-brass, now *electro-gilded*

Height: 28 cm

English (London), design registered 1 April 1810

PROVENANCE:

[...]; with Craig Carrington; private collection

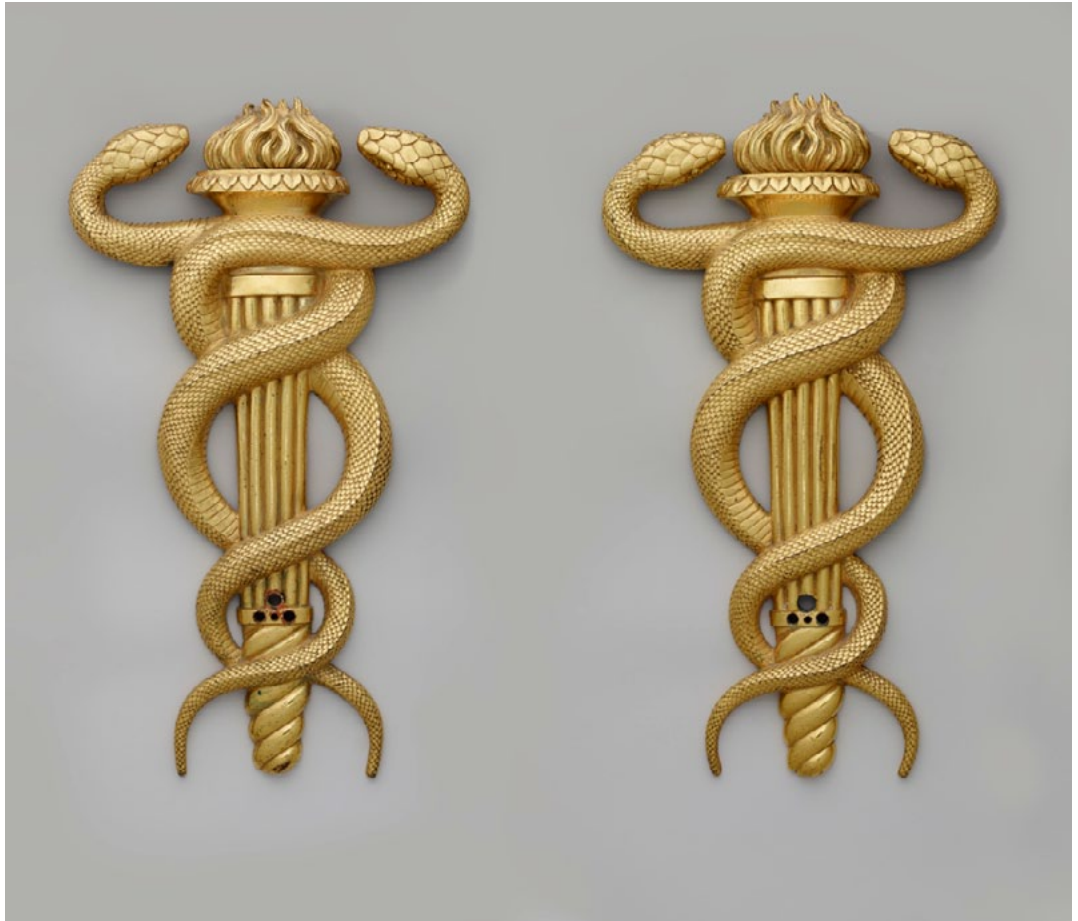
MARKED:

'Pub'd as y Act directs / by Tho. Burton & Co / 9 Rupert St / Bloomsbury/ April 1 1810', on the back of each ornament (see below)

The design for these ornaments was protected under the Garrard Act. Identical ornaments are found on a register grate inside a fireplace supplied in 1810 by the Vulliamys to the Earl of Bridgewater, now in the Bow Room at Buckingham Palace; see Geoffrey de Bellaigue, 'The Vulliamys' Chimney Pieces', *Furniture History* XXXIII (1997), pp. 188–216, fig. 8. Further examples are on a register grate at Badminton House; see Gervase Jackson-Stops, 'Badminton, Gloucestershire I: The Seat of the Duke of Beaufort', *Country Life*, 9 April 1987, pp. 128–33, fig. 3, Wyattville's Great Drawing Room, created 1811–12.

No further information about Burton & Co. has been found to date, but the firm's work might have something in common with that of the 'Stove and Lamp Manufacturers' W & S Summers, of 105 New Bond Street, London, who themselves were connected to the designer and cabinet-maker George Bullock, and who made register grates (see under cat. no. 18).





HUGH PERCY, 3RD DUKE OF NORTHUMBERLAND
Attributed to Lucius Gahagan (1773–1855)

Polychromed terracotta
 62 cm (high)
 English, *circa* 1820–25

PROVENANCE:

[...]; English private collection until 1958; H. Blairman & Sons; Lady Baillie, Leeds Castle (purchased 15 July 1958, described as Duke of Kent), and by descent until 2013; with Lowell Libson

LITERATURE:

Lowell Libson, *British Art* (2014), pp. 46–49

Jonny Yarker has identified the subject as Hugh Percy, 3rd Duke of Northumberland (1785–1847) and notes that it was the model utilized by the Newcastle sculptors Christopher Tate and R.R. Davies for a full length statue of the duke executed for the Master Mariners' Asylum at Tynemouth; see Libson, *British Art* (*op. cit.*), p. 46. Yarker also presents a reasoned argument for the attribution to Lucius Gahagan (p. 47).

This flamboyantly attired representation of the duke probably relates to the extravagant celebrations for the coronation of George IV. The duke was much involved with the ensuing procession and banquet, which involved the wearing of fanciful antiquarian costume.





TABLE

Mahogany, with gilt-metal mounts

73.6 × 60.4 × 41 cm

English (probably London), *circa* 1815–20

PROVENANCE:

[...]; with James Graham-Stewart; H. Blairman & Sons; private collection

But for the mahogany drawer lining and English lock, it would be easy to mistake this flame-figured *vide poche* for a work made in France or elsewhere on the continent during the Empire period. The veneered legs with gilt-metal capitals and bases can be compared, for example, with furniture at Malmaison; see Serge Grandjean, *Empire Furniture*, London, 1966, figs 79 and 81.

The best-known cabinet-maker accurately replicating the French Empire style in England during the Regency period was S. Jamar (*fl. circa* 1818–26), who worked in London and Liverpool; see Geoffrey Beard and Christopher Gilbert, eds, *Dictionary of English Furniture Makers 1660–1840*, Leeds, 1986, p. 478.

Three pieces, each with Jamar's stamp, incorporate metal-mounted turned legs: a writing table (formerly with Blairman's and now in a private collection), a secretaire (Gerald Kenyon, 1988) and a chest of drawers (Christie's, New York, 24 April 1993, lot 72).



CABINET

Mahogany, with ebony embellishments and 'dove' marble top (a later black stain removed)

99 × 89.5 × 43 cm

English, *circa* 1825

PROVENANCE:

William Beckford (1760–1844), 20, Lansdown Crescent, Bath; sold English & Son, 24 July 1848 and following eight days, day 6, lot 72; [...]; acquired by J. A. Beer, 2016

There were two cabinets of this form in the Lansdown Tower sale. Lot 72 is described as 'A cabinet of choice mahogany, in 3 compartments; the centre contains 6 drawers, the sides, shelves enclosed by doors, relieved with ebony, dove marble top; 2 feet 11 inches by 15½ inches by height 3 feet 3 inches'. The following lot is 'A ditto to match, same height and width, but not so deep'.

The dimensions of the present cabinet, in inches, are 3' 3" × 2' 11" × 1' 5"; these correspond almost precisely with lot 72. The top is divided into two, the back half being mahogany and the front marble.

Lot 73, which is 15¾" deep is thus the one in the collection of the Beckford Tower Trust; see H. Blairman & Sons, *Furniture and Works of Art* (2003), final page. The top is one piece of marble.

Beckford moved to Lansdown Crescent following the 1822 sale at Fonthill Abbey; see Sidney Blackmore, 'The Bath Years: 1822–44' in Derek Ostergard (ed.), *William Beckford 1760–1844: An Eye for the Magnificent*, New Haven & London, 2002, pp. 263–277.

Robert Hume Snr supplied some of the furniture for Lansdown Crescent and may have been responsible for the present cabinet.



PAIR OF ARMCHAIRS

Ebonised mahogany, with old red morocco upholstery, fringe and studs

94.6 × 60.9 × 54.6 cm

English, *circa* 1827–44

PROVENANCE:

William Beckford (1760–1844); by descent to Mary Louise, Duchess of Montrose (1884–1957), and by descent; offered Sotheby's (London), 4 July 2018, lot 85, and subsequently sold Sotheby's (London), 17 January 2019, lot 176, bt James Graham-Stewart

LITERATURE:

Derek Ostergard (ed.), *William Beckford 1760–1844: An Eye for the Magnificent*, exhibition catalogue, New Haven & London, 2002, no. 145

EXHIBITED:

William Beckford 1760–1844: An Eye for the Magnificent, no. 147 (one chair only)

It is not impossible that these chairs started life at Fonthill Abbey, and might be identified as lot 1171 in Phillips' thirty-seven day sale of the contents of Fonthill Abbey in 1823 'TWO BLACK ANTIQUE SHAPED CHAIRS, with gilt ornaments, the backs and seats covered with crimson morine, with silk fringe'; lots 1172 and 1173 offered another pair each. If the present chairs can be identified with those sold from the Abbey, then the upholstery, while old, cannot be original.

English and Hume's *Inventory and Valuation of all the Household Furniture...The Property of the late William Thomas Beckford Esq.* (MS Beckford, c. 58, Bodleian Library, Oxford), 13th September 1844, listed in the Scagliola Library at 19, Lansdown Crescent, '2 Elbow Grecian Chairs – Hopes pattern gilt mouldings, nails and silk fringe'. Again, these might correspond with the present model. It is likely that the present chairs are the '2 arm [chairs]' from the 'Ebonized chairs' sent after Beckford's death to his daughter, the Duchess of Hamilton (1786–1859).

The present chairs, based on a plate published in Hope's, *Household Furniture*, London, 1807, pl. 20, nos 3 & 4, were perhaps intended as a homage to Beckford's fellow connoisseur, whom he had once thought might become his son-in-law.

See also cat. no. 15 (below)



ARMCHAIR

**Possibly designed by H.E. Goodridge (1797–1864)
and William Beckford (1760–1844)**

Ebonised beech; the seat upholstery original, but the back and covering restored

95.9 × 52.1 × 49.5 cm

English, *circa* 1827–44

PROVENANCE:

William Beckford, probably Lansdown Tower; [...]; with Paul Shutler; H. Blairman & Sons, 2012; private collection

LITERATURE:

Edmund English and Willes Maddox (illustrations), *Views of Lansdown Tower, Bath*, London, 1844, pl. XIV (see below)

The Beckford provenance is confirmed by the presence of his armorial cinquefoil at the junction of the x-frame front legs. The smaller scale of the chair, when compared to cat. no. 14 (above), points to Lansdown Tower, which, with its small-scale rooms, is the chair's likely original home. This aspect of the provenance is further indicated by the barrel-headed ends to the arms, which relate to features found on other furniture and in architectural details at the Tower; see Amy Frost, 'Beckford's Treasure Chest returns to Lansdown Tower', *Furniture History Society Newsletter*, February 2012, pp. 1–5.





EAGLE

**Designed and manufactured by Benjamin Vulliamy (1747–1811),
or his son Benjamin Lewis Vulliamy (1780–1854)**

Bronze

23 × 51 cm (approximately)

English (London), *circa* 1810

MARKED:

‘Pub’d by Vulliamy / London May 12 1810’, across the top of the wings (see below)

PROVENANCE:

[...]; probably Christie’s (London), 23 June 1982, lot 176; private collection; with David Pickup, 2019

Roger Smith notes that Vulliamy used these large eagles, both gilded and patinated bronze, for a number of very large hanging lamps/chandeliers with four or six burners and for at least one bronze candelabrum. The earliest of these were delivered in 1811, which would fit the engraved copyright date of May 1810. The records suggest that they usually held a snake in their talons.

Unfortunately, no complete lamp has been noted to date, but Smith reports a gilt eagle of this model, which held a snake in its right foot, resting on a slightly domed base that may have been the top cover for an oil reservoir.





SIDE CHAIR

Beech, painted and gilded; silk upholstery of later date

88 × 48 × 44 cm

English, *circa* 1805

PROVENANCE:

[...]; Sir Albert Richardson, P.R.A. (1880–1964); by descent to his grandson Simon Houfe; Christie's, 18–19 September 2013, lot 16 (the chair) and lot 472 (the watercolour)

EXHIBITED:

The watercolour (see below), Luton Museum & Art Gallery, no 32 (undated label on back of frame)

The watercolour (offered with the chair) is by Richardson, and is signed with his initials, dated June 1956 and inscribed 'Amphill / Second red ...'; it shows the present chair at Avenue House, in front of a table by George Bullock. The back of the frame is inscribed: 'The State Bedroom Amphill / Richardson Albert Edward / 24 Queen Anne Street W. 1. / N^o. 3'.

The Richardson chair appears to have been upholstered only once before, and the collector himself may well have been responsible for the present nineteenth-century silk. Although in fragile state, the covering has been preserved as part of the chair's history. The blue/green painted and gilded frame is in an exceptional state of preservation and provides a rare insight into original Regency period decoration.



'The Professor' as Richardson was known, furnished Avenue House, Amphill, Bedfordshire, with furniture, pictures and works of art gathered assiduously from 1903 onwards. Although Richardson tended not to attend country house auctions, he acquired many pieces from distinguished collections, including The Deepdene (see Simon Houfe, *Sir Albert Richardson: The Professor*, Luton, 1980, p. 99), Woburn Abbey, Lansdown Tower (see H. Blairman & Sons, *Furniture and Works of Art*, 2003, no. 6 and here, fig. 12, above) and Lonsdale Castle.

Our chair was part of a larger set. Richardson's fellow collector Edward Knoblock had an identical example, photographed in 1931 at his London house, 11, Montague Place; see Frances Collard, *Regency Furniture*, Woodbridge, 1985, p. 266. A third chair in a private collection (lacking provenance, but potentially the Knoblock chair) was with Blairman's during the 1980s; see Collard, *op. cit.* p. 269.



LANTERN

Probably after a design by George Bullock
(?-1818)

The manufacture attributed to W. & S. Summers

Ormolu and painted glass (two panes restored)

106.7 cm × 44.5 cm (width)

English (London), *circa* 1815

PROVENANCE:

[...]; with Harris Lindsay, 2006

The present lantern can be compared to a design by George Bullock preserved in the ‘Tracings by Thomas Wilkinson, from the Designs of the late Mr George Bullock 1820’, an album now in the collection of the City Museums and Art Gallery, Birmingham, M.3.74, p. 162 (see below).

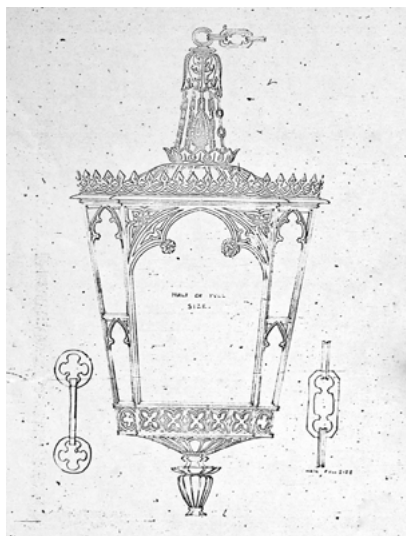
In 1818, ‘W. S. Summers’ is listed at 105 New Bond Street (just round the corner from Bullock’s own workshop in Tenterden Street), as ‘furnishing ironmongers’; see Johnstone’s *London Commercial Guide, and Street Directory*, 1818. On an account for Shrublands, Suffolk, the firm is called ‘W. and S. Summers / Stove and Lamp Manufacturers’; their headed notepaper incorporates a Bullock-like thyrus, centred with a bacchic mask. The connection between Bullock and Summers is documented by a letter in the Tew Archive, and Summers was also a buyer at the Bullock ‘Stock-in-Trade’ sale, 1819; see Martin Levy, ‘George Bullock’s Partnership with Charles Fraser, 1813–1818, and the Stock-in-Trade Sale, 1819, *Furniture History*, XXV (1989), pp. 153–54.

In addition to Bullock-like metalwork at Tew Park (see, for example, Clive Wainwright *et al.*, *George Bullock: Cabinet-Maker*, exhibition catalogue, London, 1988, no. 31), there are fenders and a lantern at Gorhambury, Hertfordshire, where Bullock and his frequent collaborator, the architect William Atkinson (*circa* 1773–1839), both worked. There is also a fender at a house in Scotland, where Bullock supplied furniture to Mrs Robert Ferguson; see Wainwright, *op. cit.*, no.

22. It is possible that, in the late 1820s, Summers supplied cast-iron chandeliers for George IV at Windsor Castle; see Phoebe Stanton, *Pugin*, London, 1971, p. 195.

The lantern supplied by Bullock for Napoleon’s use on St Helena has a similar underside to the present example; see Martin Levy, *Napoleon in Exile*, Leeds, 1998, p. 105, no. 34 and fig. 59. Another, with the same underside and ‘crown’ was formerly at Burg Rheinstein; see Celina Fox, ed., *London – World City 1800–1840*, exhibition catalogue, New Haven and London, 1992, no. 319. A third lantern of related form is in a London private collection.

The design of the present lantern, with its Gothic lancet-window panels, varies from those cited above. The painted decoration recalls, throughout, Bullock’s flat pattern ornament recorded in the ‘Wilkinson Tracings’.





ARMCHAIR

**After a design published by Thomas Hope
(1769–1831)**

Mahogany, the upholstery of later date
89.5 × 58 × 67.5 cm
English (London), early nineteenth century

MARKED:

'III', struck on back seat rail; a paper label inscribed 'DR', also on back seat rail; the drop-in seat struck 'IIII' and an indistinct red script inscription, possibly 'Xod'

PROVENANCE:

[...]; London art market, 2006; [...]; Christie's (London), 4 July 2019, lot 131, bt S. Jon Gerstenfeld

LITERATURE:

Thomas Hope, *Household Furniture*, London, 1807, pl. 11, nos 3 and 4 (see below)

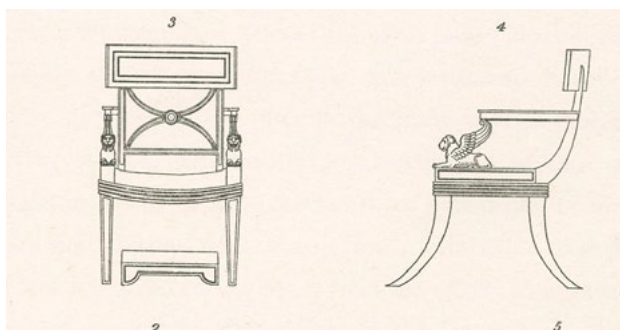
David Watkin and Philip Hewat-Jaboor, eds, *Thomas Hope: Regency Designer*, New Haven and London, 2008, no. 65 (for a chair from the same set, now in the collection of the Fitzwilliam Museum, Cambridge)

Three further versions of the present chair are known to survive, in addition to the one in the Fitzwilliam. One differs in that the vertically striated supports to the winged lionesses terminate at the backs of their tails. A second chair, reportedly in the same collection as the first, has not been examined. A third chair is seemingly identical in design to the one exhibited here. It has been said that the final version is from the collection of Hope's contemporary and admirer Samuel Rogers (1763–1855).

The carving of the winged lionesses on the Fitzwilliam chair has a crispness observed on other Hope furniture, which have secure connections to Hope's own collection. It seems reasonable to suggest, therefore, that the carving on these pieces might be attributed to Peter Bogaert.

Although lacking an early provenance, on account of the superior quality of the carving, together with the closeness of the design to the plate in *Household Furniture*, it is fair to suggest that the Fitzwilliam chair and the present example may have been part of Hope's collection.

For a full discussion of this model, additional literature and related furniture, see the present compiler's catalogue entry in Watkin and Hewat-Jaboor, *loc. cit.*





PAIR OF TABLES

Thuya wood, with lacquered brass rim and legs and patinated and giltwood feet

75 × 47 cm (diameter)

Probably English, early nineteenth century

PROVENANCE:

[...]; with Temple Williams, 1971: Leonard Rosoman RA (1913–2012); Christie's (London), 11 September 2019, lot 6

The present tables derive from a model created in Paris towards the last decade of the eighteenth century for the *marchand-mercier* Dominique Daguerre (d. 1794) and executed almost exclusively by the *ébéniste*, Adam Weisweiler (*maître* in 1778). There is a 'preparatory drawing' at the musée des Arts Décoratifs; see Patricia Lemonnier, *Weisweiler*, Paris, 1983, p. 90. Lemonnier illustrates two examples of the model manufactured by Weisweiler (p. 90) and lists more than twenty other examples (pp. 185–86, nos 151–73).

Daguerre worked extensively in England where he had a prominent English clientele, notably the Prince of Wales, to whom Daguerre supplied important furnishings for Carlton House, as well as the Duke of Bedford at Woburn Abbey and Earl Spencer at Althorp.

These tables, in the French taste, differ in a number of ways from the Weisweiler prototypes, which invariably have splayed feet, medial shelves and an inlaid medallion in the top. The carved paw feet (see Richardson, Watson *et al*, *Southill: A Regency House*, London, 1961, fig. 40), lacquered bronze columns (compare here cat. no. 3) and plain veneered top with its anthemion-embossed border, all point to an English manufacture.

Leonard Rosoman, a distinguished British painter, illustrator muralist and celebrated war artist, also included Regency chairs, tables and cabinets in his personal collection.



PAIR OF 'PARLOR' CHAIRS
After a design by George Smith
 (1786–1826)

Oak, with original leather upholstery

88 × 47 × 49.5 cm

English, *circa* 1808

PROVENANCE:

[...]; Humphrey Carrasco; private collection

LITERATURE:

George Smith, *A Collection of Designs for Household Furniture and Interior Decoration*, London, 1808, pl. 37 (top)

Smith is described on the title page of his ambitious and influential pattern book, as ‘upholder extraordinary to his Royal Highness the Prince of Wales’. The 158 aquatint engravings bear dates from 1804 to 1807 and are important for being the first collection of designs for ordinary furniture in a fully developed Regency style.

Directories reveal that Smith traded as an ‘upholsterer and cabinetmaker’ at 69 Dean St, Soho 1795–97 and as ‘upholder etc’ at 15 Princes St, Cavendish Sq. 1806–11; his trade card issued from this address features the Royal Arms and states he was ‘Upholder and cabinet maker to HRH The Prince of Wales, draughtsman in Architecture, Perspective and Ornaments.’ It is difficult to estimate his status as a furniture maker owing to a dearth of evidence.

Information on George Smith quoted from BIFMO, entry updated 7 August 2019



ACKNOWLEDGMENTS:

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Cat. no. 19 (detail).

